

LULLABYE / ANTONIA

Text by
Ron Whyte

Music by
Lee McClure

For

Antonia (soprano or mezzo or alto)
Singing Pianist (male or female pianist with
untrained voice; infrequent
simple singing doubled in
piano part.)

LULLABYE/ANTONIA is a theatrical art song in which the female singer portrays the character of a young girl who is from four to seven years old. The young girl is creating songs and nursery rhymes about her life, what happens to her, and what she sees. Ron Whyte wrote the text in honor of the birth of Antonia Christina Dobseavage House, the new daughter of Mr. & Mrs. House who are both physicians. Friends of the parents are heard welcoming Antonia in the voice of the pianist.

Outline:

song #	bar #	Description
	1	piano intro
1	29	<i>When I awoke</i> (slow)
2	65	<i>I have a home</i> (funky 5/4)
	109	transition
3	141	<i>Upon the road</i> (slow 6/8)
	186	transition (slow)
4	194	<i>Oh mother, oh father</i> (grand accelerando to lively 4/4)
	255	piano solo – transition (rhapsodic)
5	275	<i>Dr. mother, Dr. father</i> (lively beat)
	333	transition
6	349	<i>And now I am born</i> (slow andante to frenetic tempo)
7	403	<i>Oh welcome child</i> (call and answer – grand accelerando)
	431	<i>Shall I have a sister?</i> (rhapsodic tremolos)
	463	(end)

LULLABYE/ANTONIA can be performed either as a concert piece or with minimal staging. The pianist is required to infrequently sing, whisper, or speak. He or she does not need a trained voice, and the sung parts are doubled in the piano part. The following is a list of score locations where the pianist sings, etc.

Score Pg.#'s	Bar #'s	Description
8-9	110-127A	sung
14	193	whispered
16	230-231	spoken
19	255-256	spoken
19-A	261	spoken
24	338; 341	whispered
28	387; 393	spoken
29	400-401	shouted
29-32	403-426	sung

The Text: LULLABYE / ANTONIA by Ron Whyte

(YOUNG FEMALE VOICE)

"When I awoke within This World
I said -- I saw, I see
That
While in This World
Some Poor Creatures
Scarce can Tell
Where they may be --
Or in What Way
Where, they may,
Lay their Head,
Alive'd or Dead!
To Live
To Dwell
Alive'd or Dead!
I have a Home,
A Condo Home, A Hearth, A Door, Electric
Bell Doorbell (DOORBELL "BUZZES")

Where in to Dwell
Where in to Rest
And Tell My Self --
"Oh, Lucky Child
To have a Bed,
To have a "Rest-Upon," a Bed!
Oh, yes, Mademoiselle Said,
"Just One Last Peeping!"
Then I am Sleeping!"

(OTHER VOICES)

"Oh, Well Come, Child,
Welcome!"

(YOUNG FEMALE VOICE)

"When I awoke with in This World
When ever I am Walked About
Upon the Road
And in 'The Park' --
How many Poor I see!
Poor Creatures, Poor Creatures!
Poor Poor Person Shopping!
Poor Shopping-Bag Person!
Poor Pigeon!
Poor Cat!
And THAT! (POINTS)

(Continued in column to the right...†)

(FEMALE VOICE CONTINUED)

That Poor THING Squished Flat and Run Over --
Poor THAT!

"Oh, yes!
When-ever I am Walked-ed Abroad
Upon the Road, Or in 'The Park,'
How many Poor I See!
What shall I Render
To my God
For All God's Tenderness
To Me?"

(OTHER VOICES)

"Oh Well Come, Child,
Welcome!"

(YOUNG FEMALE VOICE)

"Oh, Mother, Oh, Father, Oh, Folks, Divine,
Oh, Precious Treasure, THOU Art MINE!

Mine, to Tell me Whence I came
Mine, to Teach me Where I am --
To Tell
To Teach
To Chide
To Show
To Comfort,
Wiping Tears Away
For Tears WILL Flow --
Even in the Midst of Play --
Even on the Brightest Day!
Ohh-Ohh! Ohh!-Ohh!

And Laughter makes us Live the Longest!
And Loving makes us Strong, and STRONGEST!
Hold me, Hold me,
Can't you see
It's Time to Be
Holding ME!

Ho! Not THAT way!
THIS Way, See??"

(OTHER VOICES)

"OH, WELL COME, CHILD!
WELCOME!"

(Continued on next page...)

(YOUNG FEMALE VOICE)

"Doctor--Mother!
Doctor--Father!
Shall I have a Little Brother?
Shall I have a Dog, a Cat,
A Gerbil, a Canary-Bird,
A THIS? A THAT??

"Doctor--Mother!
Doctor--Father!
Shall I Have a Sister?
Shall I Have Brother?
NO! I SHALL, have a very little tiny sister;
An Other, and An Other!
And An Other! And Another!
Doctor--Father!
Doctor--Mother!!!"

(OTHER VOICES)

"Oh, Welcome, Child!
Welcome!
OH, WELL COME, CHILD!
WELCOME!"

(YOUNG FEMALE VOICE)

"And Now I Am Born!
I Am Born!
I Am Born!"

(Continued in column to the right...)

(FEMALE VOICE CONTINUED)

Now I Wake!
Now I Sleep!
Now I Wake!
Now I Sleep!
Now I Wake!
Now I Sleep!
Now I Wake!
Now I WANT!
Now I TAKE!
Now I GIVE --
NOW I TAKE!

"And Now I am Born!
And Now I'm Awake!
And NOW I shall DO ----
WHAT SHALL I Do?

"Oh, I Know, -- !
AND NOW I SHALL, ----"

(OTHER VOICES)

"HUSH!
HUSH!
HUSH! BABY, HUSH!

"OH, WELL COME, CHILD,
WELCOME! ----

"ANTONIA CHRISTINA DOBSEVAGE HOUSE!"

Lullabye / Antonia

Text by Ron Whyte

Music by Lee McClure

Antonia's (A) whispered text, ms. 2-26: (See Notes)

"When I awoke within This World

I said -- I saw, I see

That

While in This World

Some Poor Creatures

Scarce can Tell

Where they may be --

Or in What Way

Where, they may,

Lay their Head,

Alive'd or Dead!

To Live

To Dwell

Alive'd or Dead!

[J=69] rapidly whisper:

roll quickly

pp mud

SVB

Ped

8

When I awoke with-in this world, I said I saw I

Continue whispering — ...

see That while in this --

p loco

SVB

p

PP

SVB

Ped

8

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[K23]

SVATB 51-1 00 OH

L/A

Pg. 2

A's whispered text

"When I awoke within This World
I said -- I saw, I see
That
While in This World
Some Poor Creatures
Scarse can Tell
Where they may be --

Or in What Way
Where, they may,
Lay their Head,
Alive'd or Dead!
To live
To Dwell
Alive'd or Dead!

(J=64)

— cont. whispering — ...

A.

A.

A.

(♩=69)

4/A

19.3

(mp)

A. *woke with-in this world I said I saw I see*

30

A. *That While in this world Some poor Creatures Scarce Can Tell*

35

A. *Where they may be Or in what Way Where they may*

41

46

A. Lay their head — A — live or Dead — To Live To Dwell —

no roll

p

3/4

4

51

A. A — live or Dead —

mp *pp*

p *mp* *pp*

8VA 8D

58

Accel... [J=96]

8VA 15VA

p loco cres *f* *ff*

— Ped —

15

63

R.H. under

L.H. over

f *mf*

2 OR 3

4

3

A. $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ *mf*
 I have a

67

sim.

A. $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$
 Home a Condo Home a Hearth a Door E-letric Bell Doorbell-

71

sim.

A. $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$
 Where in, in to dwell

75

(J=96)

L/A

Pg. 6

74

A. $\frac{3}{4}$ (mf) $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$

Where in to Rest and Tell myself And Tell myself

83

A. $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{2}{4}$

Oh Lu-cky Child To have a To have a

87

A. $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$

Bed a Rest Upon a Bed Oh yes Ma-dem'-selle

(♩ = 96)

h/r 3 Pg. 7

A. $\frac{2}{4}$ said just one, just one last peeping f mp $\frac{2}{4}$ $\frac{2}{4}$ mf just

90 $\frac{2}{4}$ f $\frac{3}{4}$ f $\frac{2}{4}$ $\frac{3}{4}$ f $\frac{2}{4}$ $\frac{3}{4}$

Ped.

Handwritten musical score for "The Swan" by Charles Ives. The score is for voice and piano. The voice part has lyrics: "One last peeping", "Then I am Sleeping", and "Then I". The piano part includes markings like "8VB" and "8V". The score is written on two systems of staves. The first system has a treble clef for the voice and a grand staff for the piano. The second system continues the piano part. There are various musical notations including notes, rests, and dynamic markings like "f" and "mp".

Handwritten musical score for the piece "am sleeping". The score is written for voice and piano. The voice part is in treble clef, and the piano part is in grand staff (treble and bass clefs). The tempo is marked "mp" (mezzo-piano). The time signature is 2/4, with a note "end alternating Time Sig." written above the staff. The piano part includes dynamic markings such as "f", "cres", "ff", and "sfz". The score is marked with "98" and "184" at the beginning and end of the section, respectively. The lyrics "am sleeping" are written below the voice staff.

(J=96)

L/A

Pg. 8

mf *p* *exhale* *inhale* *yawn* *exhale* *tacit*

A. 102 Then I am Slee — pi — ng loco *p* loco

... Ped ...

Higher = Better *ossi lower sfz* *f* *f* *f*

PnVo 109 Oh! Welcome Child Welcome Child Welcome — (mm) —

mp *HH* *LH* *HH* *HH* *HH* *PH* *LH*

Play Only Pitch Sung In Octaves

Ped ...

PnVo 114 *mp* *CRCS* *-8-* *-8-* *-8-*

q *q* *6* *6*

PnVo 117 *ossi lower* *sfz* *f* *f* *f* *f* *f* *f*

Oh! Welcome Welcome

LH *Play Sung Pitch Only*

$\text{♩} = 120$

$\text{♩} = 40$

L/A

pg. 10

139

A. *P* When I a-woke —

8 *loco* *sub. mf* *f* *p* *p*

NH *PH*

143

A. *mp* With in This World *mp* Whenever I am Walked A-

8 *loco* *mf* *p* *mp* *p* *mf* *p* *loco* *8*

147

A. *mf* *mp* U-pon the Road And in The Park

8 *loco* *mf* *mp* *p* *cres* *mf* *mp* *p* *NH*

A. *p* *mf* *mp*
 How many Poor I See! Poor Creatures Poor Creatures
 151 *HH* *(p)* *mf* *mp*

A. *mf* *mf*
 Poor Poor Person Shopping Poor Shopping-Bag Person Poor Pigeon
 156 *legato* *cres* *HH* *mf*

A. *f* *ff* * *f*
 Poor Cat! And That! That Poor
 160 *cres* *f* *mp* *ff* *f*

* A. points at doll on the floor. In ms. 162 she peers more closely in horror.

(♩. = 40)

L/A

Pg. 12

164

mf *dim* *p* *mp* *p*

A. Thing Squished Flat and Run O-ver Poor Poor That, Oh yes

mf *dim* *p* *mp* *p*

169

p *mf*

A. Whenever I am Walked A-broad U-pon the Road or

p *mf* *loco* *dim*

173

p *f*

A. in The Park How many Poor I See What shall I

p *loco* *f* *mp*

(♩ = 40)

L/A

Pg. 13

♩ = ♩

mp

fp

A. *Ren-der To my God For All God's Ten-der-ness*

176

mf mp pp p cres f

8b loco HH

♩ = ♩

A. *To Me ?*

180

ff ff f pp

8b loco

No Trem.

ffp < ff

♩ = ♩

♩ = 60

♩ = ♩

tacet

A. *[count]*

184

p

loco

8vb

3 2 3 8

$\text{♩} = \text{♩} \quad \text{♩} = 40$

L/A

Pg. 14

$\text{♩} = \text{♩} \quad \text{♩} = 60$

whisper: *mf*

186 $\text{♩} = \text{♩} \quad \text{♩} = 40$ $\text{♩} = \text{♩} \quad \text{♩} = 60$ Oh Welcome Child Welcome

189 *mp* *p* *mp* 8

* If necessary low G $\text{♩} = \text{♩}$ may be sung 8VA thru ms. 235.

A. *p* * *mp* Oh Mother Oh Father Oh Folks Div-

194 *p* *mp* loco

A. *mp* *cres* *mf* *Red* *3*

200

205

p *Accel*

Oh Moth—er Oh Fath—er Oh

p *Accel* *HN*

Accel

Folks Div—ine

mp

Oh Moth—er

210

Accel *HN*

sim.

mp

$\boxed{d=d}$

$\boxed{d=d}$ *Accel* *cres* ...

Oh Fath—er Oh Folks Div—

216

cres ...

f

Accel

$\boxed{d=132}$

$\text{♩} = \text{♩} = 132$

L/A

Pg. 16

$\text{♩} = \text{♩}$

Handwritten musical score for measures 211-216. The score is in 4/4 time, with a key signature of one flat (B-flat). The tempo is marked $\text{♩} = \text{♩} = 132$. The music features a melody in the right hand and a piano accompaniment in the left hand. The melody includes a fermata over measures 211-212, a triplet of eighth notes in measure 213, and a fermata over measures 214-215. The piano accompaniment includes a triplet of eighth notes in measure 213 and a fermata over measures 214-215. The score is marked with *f* (forte) and *Div* (divisi).

Handwritten musical score for measures 227-232. The score is in 4/4 time, with a key signature of one flat (B-flat). The tempo is marked $\text{♩} = \text{♩} = 100$. The music features a melody in the right hand and a piano accompaniment in the left hand. The melody includes a fermata over measures 227-228, a fermata over measures 229-230, and a fermata over measures 231-232. The piano accompaniment includes a fermata over measures 227-228, a fermata over measures 229-230, and a fermata over measures 231-232. The score is marked with *f* (forte), *A. tacit* (Ad libitum), *spoken loudly & firmly*, *PnVo* (Piano and Voice), *Oh Welcome Child*, and *sfpz* (sforzando piano).

Handwritten musical score for measures 231-236. The score is in 4/4 time, with a key signature of one flat (B-flat). The tempo is marked *mf* (mezzo-forte). The music features a melody in the right hand and a piano accompaniment in the left hand. The melody includes a fermata over measures 231-232, a fermata over measures 233-234, and a fermata over measures 235-236. The piano accompaniment includes a fermata over measures 231-232, a fermata over measures 233-234, and a fermata over measures 235-236. The score is marked with *mf* (mezzo-forte), *Oh Mother Oh Father Oh*, *PnVo* (Piano and Voice), *Oh Welcome*, *sfpz* (sforzando piano), *f* (forte), *Ped* (Pedal), and *mf* (mezzo-forte).

(♩=100)

L/A

Pg. 17

234

f *mf* *f* *mf*

A. *Folks Divine* *Oh Prec-ious Trea-sure Oh Thou Art Mine* *Mine to*

mf *mf* *f* *p*

Ped

237

(mf) *mp*

A. *Tell me Whence I came, Mine to Teach me Where I am. To Tell to Teach To Chide To Show To*

p *mp* *p* *mf* *p*

Ped

239

mf *mp* *cres-*

A. *Co-omfort* *Wip-ing Tears Away For Tears Will Flow* *Even*

mp *mf* *mp*

Ped

(♩=100)
cres

L/A

Pg. 18

mf

cres

A. 242 in the Midst of Play, Even on the Brightest Day! Oh Oh! Oh Oh!

p *mf* *cres*

A. 244 Oh Oh! Yeh! And Laughter makes us Live

f *mp* *sub. mp*

A. 247 the Longest Lov-ing makes us Strong and Stro-ngest Hold me

mf *mp* *mf* *ossi lower* *mf*

mf *mp* *mf*

L Ped

(♩=100)

L/A

Pg. 19

A. *cres* *f* *mf cres*
 Hold me Can't you see, It's Time to Be Holding Me! Ho Ho! Not
 150 *mf* *cres*

A. *f* *fp* *f* *gliss* *f* *tacit*
 That Not That way! This Way See!?!
 252 *f* *mf* *cres* *f* *loco* *mf* *Ped*

Spoken, Animated
 PnVo. *mf* *2*
 Oh Welcome Child Welcome
 255 *loco* *f* *mf* *HN* *mp* *cres*
 No Ped *BVP* *LMPed* *PH*

ms. 255 thru 268: If grand piano, use Ped marks; if upright, use middle pedal (MPed) marks. HN marks for upright only thru ms. 261.

→ To Pg. 19-A →

259

PnVb (8)

Oh Welcome Oh Welcome Child Welcome

spoken *mf* *f*

f *mf* *f* *PH*

Ped — MPed —

* Pedal change should catch sound of previous notes.

262

f *mf* *cres* *f*

Ped — MPed —

266

f *mf* *cres*

Ped — MPed —

All: L Ped —

271

f *mf* *cres*

Ped — MPed —

To
Pg
20
→

(♩ = 100)

L/A

Pg. 2 1

(f)

ff

289 *loco*

A. *nary Bird A This A That!*

(f) *sfz* *Ped*

mf

A. *Doctor Mother Doctor Father Doctor Mother Doctor Father*

292 *mf*

mf

A. *Shall I have a Sister Shall I Have a*

296 *mf*

(♩=100)

L/A Pg. 22

(mf)

A. Brother No I No I Shall —

301

mf

L Ped — (3) —

Ped — ...

A. I Shall have a very, have a very, have a very little tiny

305

fp

fp

A. have a very little tiny Sis — ter And An Other And An

309

fp *f* *mf* *cres*

Ped —

(♩=100)

4/4

Fig. 23

— cres — *fp* *f*

A. *Other* *And An-other*

313 *f* *ff* *Ped*

3

f

A. *Doctor Father* *Doctor Mother* *Doctor Father*

318 *loco* *f* *Ped (Bb)*

fp *gliss* *ff* *A Tempo*

A. *Doc-tor* *Moth-er*

321 *8WA* *loco* *f* *ff* *Ped*

8 *loco* *ff* *9:*

(J=100)

L/A

Pg. 24

[J=76]

ritard dim.

rit

A. *f* *mp* *p*

Doctor Mother, Doctor Father, Doctor Mother

328 *f* *ritard* *mp* *mf* *J=76* *p* *pp* *Ped*

SVB

whispered loudly mf

PnV (8)

Oh Welcome Child Welcome

335 *p loco* *pp* *J=52* *SVB* *Ped*

mf

PnV (8)

Welcome Oh Welcome Child Welcome

339 *p loco* *pp* *SVB* *Ped*

(♩ = 52)

L/A

Pg. 25

342 *cres* — *poco* — *a* — *poco* — ... — 15 — ...

15VA — ...

mp
loco

345 — 15 — ...

— *cres* —

same →

f

8 / *loco*

... — Ped — ...

Ped — ...

A. *mp*
And Now I Am Born And I Am

348 *mf* *mp* *cres* *f* *mp* *loco*

HH HH

(y.)

A. *mp*
Born And I Am Born And Now I

352 *cres* *mf* *(y.) mp* *cres*

Ped

(J. = 52)

L/A

Pg. 2 C

355

A. *Wake* *And* *Now* *I* *Sleep* *And* *Now* *I* *Now* *I*

mf *mp* *mf* *f* *mp*

15VA *loco*

358

A. *Wake* *And* *Now* *I* *Wake*

mp *f*

cres *fp* *f* *dim*

(1) (2) (3)

361

A. *Now* *I* *Sleep* *Now* *I* *Wake* *Now* *I'm* *Born* *Now* *I*

mp *f*

(4) (1) (2)

p *mf*

366

A. *mp* *f*

Now I Sleep Now I Wake Now I'm Born Now I

cres mp *mf*

Ped

2/4

371

A. *mf* *Accel* *cres* *f*

Now I Want Now I Take Now I Give Now I Take

mf *Accel* *cres*

3

2/4

375

A. *f* *cres* *sfz*

And Now I an' Now, an' Now, an' Now, an' Now, an' Now, an' Now, an' Now I Now

f *cres* *sfz*

L Ped

...

(♩=96)

Pg. 28

378

A. *sfz sfz sfz* *[♩=108] sub. faster ff* *ff* *ff* *ff*

I, Now I Take And Now I'm Born And Now I'm Awake

sfz sfz *ff faster* *ff*

- Ped *sfz* *sfz* *ff*

A. *mp* *mf* *f*

And Now I'm Born And Now I'm Awake

PnVo *mf* *f* *spoken: Hush Hush Baby Hush!*

383 *mf* *Trem* *Trem* *f*

A. *mf* *f* *mf*

And Now I shall Do What Shall I Do? Oh I

PnVo *mf* *f* *Hush Hush Baby Hush!*

389 *mf* *Trem* *Trem* *mf Trem*

(♩=108) 4/4

Pg. 29

A. *f* *[*]* *gliss.* *f* *ff*
Know AND N-N-N-N-N-N-N-N Now! I SHALL!

PnVo *ff*
shouted! Hush Baby Hush, Hush Baby Hush

396

A. *[P=54]* *Accel.* *Cres.* *[d=♩]*
Oh Well Come Come Child

PnVo *p* *[d=♩]*
Oh Well Come Child Oh Welcome

402

p *Accel.* *Cres.* *[P=p]*

HH HH

[]* Not exact rhythm or pitch; do as many N's as possible.

L/A

Pg. 30

[d=d]

mp Accel

mf

mf



407



[P=F]



412



Accel

[♩=96]

(♩=96)

L/A

Pg. 31

A. *mf* *f*
 oh oh Well, Well, Come, Come Child oh

PnVo *f*
 (b) Welcome Child Welcome oh Well, Well, Come, Come Child oh Welcome Child Welcome

417

(f) *mf* *f*
 H H

A. *f* *ff*
 Welcome Child Welcome oh welcome Child Welcome Child Welcome

PnVo *ff*
 oh Welcome Child Welcome oh Welcome Child Welcome

421

ff *f*

Accel

f *mf* *f* *p*

A. *f* *mf* *f* *p*

Child Welcome Child Child Welcome Child

PiVo (S) child Welcome Child

425

mf Accel *cres*

(1) (2) (3)

$\boxed{\text{♩} = 132}$ $\boxed{\text{♩} = 66}$ $\boxed{\text{♩} = 66}$

f *mp* *mf* *Accel*

A. Shall I have a Sis ter

430

ff *sub.* *mp* *mf*

Ped

$\boxed{\text{♩} = 132}$ $\boxed{\text{♩} = 66}$ $\boxed{\text{♩} = 66}$ *Accel*

p *Accel* *mp* *cres* $\text{♩} = 96$

A. Shall I have a Bro-ther No! No!

436

p *mp* *cres*

Accel $\text{♩} = 96$

[J=96]

L/A

Pg. 33

f *cres*

A. *I Shall have a Ver-y Lit-tle Ti-ny*

441

f *cres*

[P=96]

ff

A. *Sis-ter Oh Welcome Child*

445

ff

mf

Oh loco

↑

↑
bracket means strike together

f *ff* *Ritard*

A. *Welcome Oh Welcome Oh*

448

f *sfz* *f* *cres*

Ritard

—Rit—

 $\beta = 80$

mf *cres* — ...

oh Welco-me

451

Rit.

$\boxed{P=80}$

— *cres*

(9)

Antonia

Christina

455

(9)

—cres—

 f

Dob se vage

House

457

5-

—f.

2

R-1

11

5/2

1

and

21

R-Hand Gliss: Thumb underneath

3 black

Thumb = white

Ped. off on
white Glisc

SV

5f

LP

(♩ = 80)

L/A

Pg. 35

ossi: higher

gliss

A. 
- ton-i - a
-15 -15
ff sfzp
Ped... 8VB
fine

Feb. '91

LHC

NYC